



UNIVERSITY OF ALBERTA
FACULTY OF ARTS
Department of Music

– presents –

FROM TCHAIKOVSKY WITH LOVE

THE UNIVERSITY OF ALBERTA
SYMPHONY ORCHESTRA

CONDUCTED BY PETAR DUNDJERSKI

**featuring Guest Violin Soloists
Guillaume Tardif and Yue Deng,
professors of violin at
University of Alberta**



Sunday March 23rd, 2014 • 8:00pm
Winspear Centre for Performing Arts



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PROGRAM

Die Zauberflöte Ouvertüre, K. 620

Wolfgang Amadeus Mozart (1756-1791)

Concerto for Two Violins in D Major, H. 329, with Guillaume Tardif and Yue Deng, soloists

Bohuslav Martinů (1890-1959)

I. Poco allegro

II. Moderato- Piu vivo- Tempo primo- Allegro brio- Presto

INTERMISSION

Symphony No. 5 in E minor

Pyotr Ilyich Tchaikovsky (1840-1893)

I. Andante-Allegro con anima

II. Andante cantabile, con alcuna licenza

III. Valse: Allegro moderato

IV. Finale: Andante maestoso-Allegro vivace

UNIVERSITY OF ALBERTA SYMPHONY ORCHESTRA

2013-2014

Flutes:

Sarah Choi
Katherine Griffith
Jessica Rogers ¥
Xiaolu Wang

Oboes:

Noëlle Byer
Kara Loewer

Bassoon:

Douglas Ridgway
Emily Tam

Clarinets:

Joshua Iverson
Claire Neilson
Andréa Tarnawsky
Jacob Struzik

Trumpets:

Dylan Reap
Sarah Straight
Chris Young

Horns:

Peter Clark
Shaylee Foord
Taran Plamondon
Joanna Wreakes
Olivia Imbrogno

Trombones:

Michael Buckler
Jack Erdmann
Timothy Lenk

Tubas:

Michael Gust

Timpani:

Keat Machtemes

Violin:

Sarah Armstrong
Erin Dockery
Daniel Gervais CM
Keisha Hollman
Lara Hyrak
Cynthia Johnston* \ **
Sydney Leard
Sangeun Lee
Thomas Mathieu
Charles Nokes
Kathleen Pickford
Rafael Piesiur CM
Vladmir Rufino CM
Faustine Spillebout
Tara Vongpaisal
Luan Wang
Lina Yanez Jaramillo
Doris Xu*

Viola:

Fabiola Amorim*
Ken Heise*
Darrell Soetaert*
Robert Stewart
Joshua Trytten

Cello:

Joshua Ching*
Adrian Rys*
Isis Tse*
Nicholas Yee*
Joanne Yue

Bass:

Joachim Rymarz
Yukari Sasada

CM= Concert Master

*=principal

**=assistant principal

¥= awesome orchestra
assistant

Meaning in Music and How to Listen for It

In music, a particular piece can be categorized as either programmatic music, or absolute music. Program music is composed to evoke a specific extra-musical element, generally a specific text or poetic idea. For example, a piece could tell a story as in Strauss' *Don Quixote*, or describe something as in Vivaldi's *The Four Seasons*. On the other hand, absolute music is composed to function as pure music. No extra music element is intended by the composer beyond what is heard by the listeners; it is just melody and harmony (there is a good deal more to a musical composition than that, but we will use melody and harmony for simplicities sake). An example of absolute music would be a symphony, or a piano sonata. The above distinction between musical types aside, all music means something and evokes something beyond itself. If music did not evoke something beyond itself, then it could not elicit any kind of response in the listener.

If all music evokes something beyond itself, then might it follow that such an evocation could be describable or relatable in its entirety to other people? The answer may be a rather convoluted, but resounding, 'no'. A piece of music can be said to evoke, or to have evoked every conceivable response in every individual who hears the work at any time or circumstance. The number of responses is essentially infinite.

Consider the following two examples of a performance and response to Tchaikovsky's *Violin Concerto*. The first response is my own. It goes something like this: I am listening to

my iPod while on the LRT. The music is very beautiful, and I think of how I did not have a date on Valentine's Day. There are a vast range of emotions and ideas within that trifling example. Simply consider the complexities inherent in the term "beautiful", the physical circumstance and my recollections of holiday created by greeting card companies.

The second example is a true story that took place during the Battle of Stalingrad in WWII. While the city was being bombed, the great Russian violinist David Oistrakh gave a concert in which he played the entirety of Tchaikovsky's Violin Concerto. The experience of any individual in the concert hall that day was undoubtedly of a profoundly different sort than mine from the other day. Still, the point to take note of is the variety and possibility of responses to music.

All music means something beyond itself, and therefore all music can be listened to in a manner that follows the meaning and not the music itself. Tchaikovsky's Symphony No.5 is a piece of absolute music that nevertheless opens with a theme that is known as the "Fate Theme." Now, since a name is assigned to one theme in a work, it follows that a name may be assigned to any theme in a work. There is, after all, no fundamental difference between any of the themes in a given work that would make such an action incorrect. If all the themes in the work can be named, it follows that all of the themes mean something. That "something" is what is named. What I am suggesting is that when you are listening to a long and complex work, such as symphony, you may assign a name to the musical themes and sections that you hear.

All you must do is pay attention to how you react to a given musical idea, and attempt to compress your reaction into a descriptive name. For example, I assign the descriptive name of "hope and meditative yearning" to the famous 2nd movement horn solo that reposes on a soft chord in the strings. As the music progresses, you can see how the thought is moving in the symphony. For me, I would see the

progression of fate to hope and meditation.

The power of music is not to be found in the melody and harmony of a given piece, but rather in what is evoked, what meaning is constructed by the melody and harmony in the imagination of the listener. The possibilities are as varied and as endless as there are moments to hear music, and people to hear it. To really appreciate and understand any piece of music is to listen for what it means to you.

Thomas Mathieu, USO first violinist

ARTIST BIOGRAPHIES

Yue Deng

Hailed by Los Angeles Times “Superb young violinist Yue Deng ... “ Yue has been featured as the cover story in the Ventana Magazine, Ventura County Stars, Ojai Valley News. CCTV – China Central Television made a documentary about her, and she was selected as one of China’s most outstanding young artist of the year. Gene Lees wrote an essay about her in his book “Friends Along the Way”, which was published by Yale University Press.

Yue Deng was born in Hebei, China. At the age of 8, she won First Prize in the National Violin Competition in China, and her solo debut with orchestra at age 13. She won the special Judge’s Prize at the First Triennial Johansen International Competiton, with a laureate at the Yehudi Menuhin International Competition.

As a recording artist, Yue has recorded with Barbra Streisand, Barry Manilow, Diana Krall, Josh Groban, Johnny Mandel, Willy Nelson and Dionne Warwick, and on movie scores such as No God No Master (featured soloist), Invictus and In Her Sleep. Yue has performed with Michael Buble, Bill Charlap, Dave Grusin, and Randy Newman. Her album with renowned French pianist Jean-Yves Thibaudet titled “Ogermann: Violin and Piano works” was released on Decca in 2007. Grammy Award winner Roger Kellaway arranged and wrote an album for her “Both Sides Now”. As the principle Concertmaster, Yue led the Pacific Shore Philharmonic in the inaugural season at the Libby Bowl in the

summer of 2012. Yue performed with the West Coast Premier of Composer Miguel del Aguila's composition "Silence" in 2013. Yue has performed in Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Merkin Hall, Birdland, and Disney Concert Hall.

Yue served on the jury for the strings competition hosted by American String Teachers Association and the Annual Henry Schwab Ventura County Violin Competition. Her students have been concertmasters and winners of the concerto competitions in the Santa Barbara and Ojai Youth Symphonies, as well as the Charles Schwab Violin competitions. Yue has taught at Juilliard Pre-College, Westmont College, and Music Academy of the West (Merit Program). Yue is devoted to helping young musicians develop a passion for music. She has mentored individual students, coached underprivileged young violinists in Santa Barbara and Ventura counties. Yue is an active member of American Federation of Musicians, American String Teacher's Association and Music Teacher's Association of California.

Yue was accepted as a full scholarship student to attend the Central Conservatory of Music in Beijing when she was 9. She obtained her B.M. from the Oberlin Conservatory under Taras Gabora, and her M.M. from the Juilliard School under Dorothy Delay and Hyo Kang. Yue currently holds the position as Artist-in-Residence at the University of Alberta.

Guillaume Tardif

Canadian violinist Guillaume Tardif pursues an active career as a performer and pedagogue. He regularly travels on recital tours and appears as soloist with orchestras in prominent venues in Asia, Europe, South and North America – most recently at Carnegie-Weill Hall in Paganini's 24 Caprices. He often performs repertoire ranging from early music to contemporary works and introduces many lesser-known works and original compositions, cadenzas, and arrangements. He is also often heard on radio and TV networks, and his recordings have been issued on the Dell'Arco label. He has been a guest concertmaster for a number of ensembles and performed in company of many distinguished musicians.

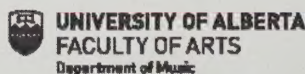
He holds degrees from the Eastman School (DMA) and the Conservatoire du Quebec (Premier Prix) and earned awards at the Canadian Music Competition. Guillaume Tardif currently is Associate Professor of Violin and Area Coordinator for Strings and Chamber Music at the Department of Music, University of Alberta. He has been a guest artist or professor at various universities and conservatories, including the Grieg Academy in Norway, the Royal College in Stockholm, the Turku and Jyväskylä Academies in Finland, the Amsterdam and Groningen Conservatories in the Netherlands, the Academy of Sciences and the Universities of Miskolc and Debrecen in Hungary, the Hong Kong Academy, Andong University in South Korea, Zhejiang University in China, and several universities in Brazil.

In 2012, he is a visiting faculty at the University of Innsbruck, Austria as part of an exchange through the Wirth Institute

for Central European Studies. He will also join in 2012 the faculties of the International Music Festivals of Schlern (Italy) and Beverly Hills (Los Angeles, USA). Apart from performance activities, his research interests include string literature and pedagogy, culture, creativity, and management. He is often involved as an adjudicator for competitions and music foundations, and leads the Enterprise string quartet concerts in Edmonton and the Alberta String Association. Various granting agencies have supported his research initiatives.

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